



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Greek statues is governed by common sense and a readiness to see that the Greeks, for all their subtlety, were not so super-subtle as some of their apologists; nor does his admiration for Greek intellect lead him into approval of Polyclitus and his canon. His discussion of such general questions as that relating to the nude in art shows a general knowledge of artistic conventions coupled with an independence of thought that renounces mere studio traditions. Moreover, his frequent assaults upon literal-mindedness are refreshing.

The Message of Greek Art is adequately illustrated with pictures of more or less familiar specimens of art and architecture, from the Lion Gate of Mycenæ to the Farnese Bull and the Laocoön.

A SHORT HISTORY OF ART. By JULIA B. DE FORREST. EDITED AND REVISED BY CHARLES HENRY CAFFIN. New York: Dodd, Mead & Co., 1913.

Doubtless revision will prolong the life of a generally sound, useful, and moderately readable, but not very inspiring book. The revision, we may conjecture, has been more thorough as regards the latter than the earlier part of the treatise. At any rate, in the opening chapters some rather strange-sounding sentences stand. The Trojan War is referred to as a determinable period, and "800 years after the death of Theseus" is regarded as a satisfactory date.

Such minor details are not, to be sure, of much consequence in a history of art; but the book shares in a defect of most histories of the kind, from M. Reinach's little *Apollo* (which is little more than an admirable catalogue) to works of more pretension than the one under consideration: the treatise is almost purely descriptive; there is little of the evolution of art—little of cause and effect, and that little far from conclusive. We are not satisfied with such explanations as that regarding the characteristic differences between Egyptian and Mesopotamian sculpture: "The need of holding what they [the Mesopotamians] had gained against others obliged them to keep themselves in a constant condition of vigor and alertness. Thus the type of figure represented in their sculpture differs from that of the Egyptians, being characterized by muscular development and more energy of action." This, if not far-fetched, seems certainly inadequate. Again the fascinating study of cause and effect in Greek architecture receives very scant treatment. Allowance must be made, of course, for the limitations imposed by the cyclopedic scope of the work, yet it seems that the relation between art and life might have been more clearly brought out here and there. In reading, for instance, of the Pre-Raphaelites as described in this volume, one would hardly guess what a stir and rummage in the land was caused by this school. Throughout the book, the descriptions are characterized by a kind of bare, dry adequacy, and statements about artists and their work are eminently conservative, not to say conventional. By way of offset, there is considerable quotation from good authorities, historical or critical, though the source of the quotation is not always clearly indicated.

The book has an abundant selection of fairly representative illustrations. It is a trustworthy and comprehensive treatise—by no means an ideal history of art.